

THE AMERICAN MAGAZINE OF ART

APRIL, 1921

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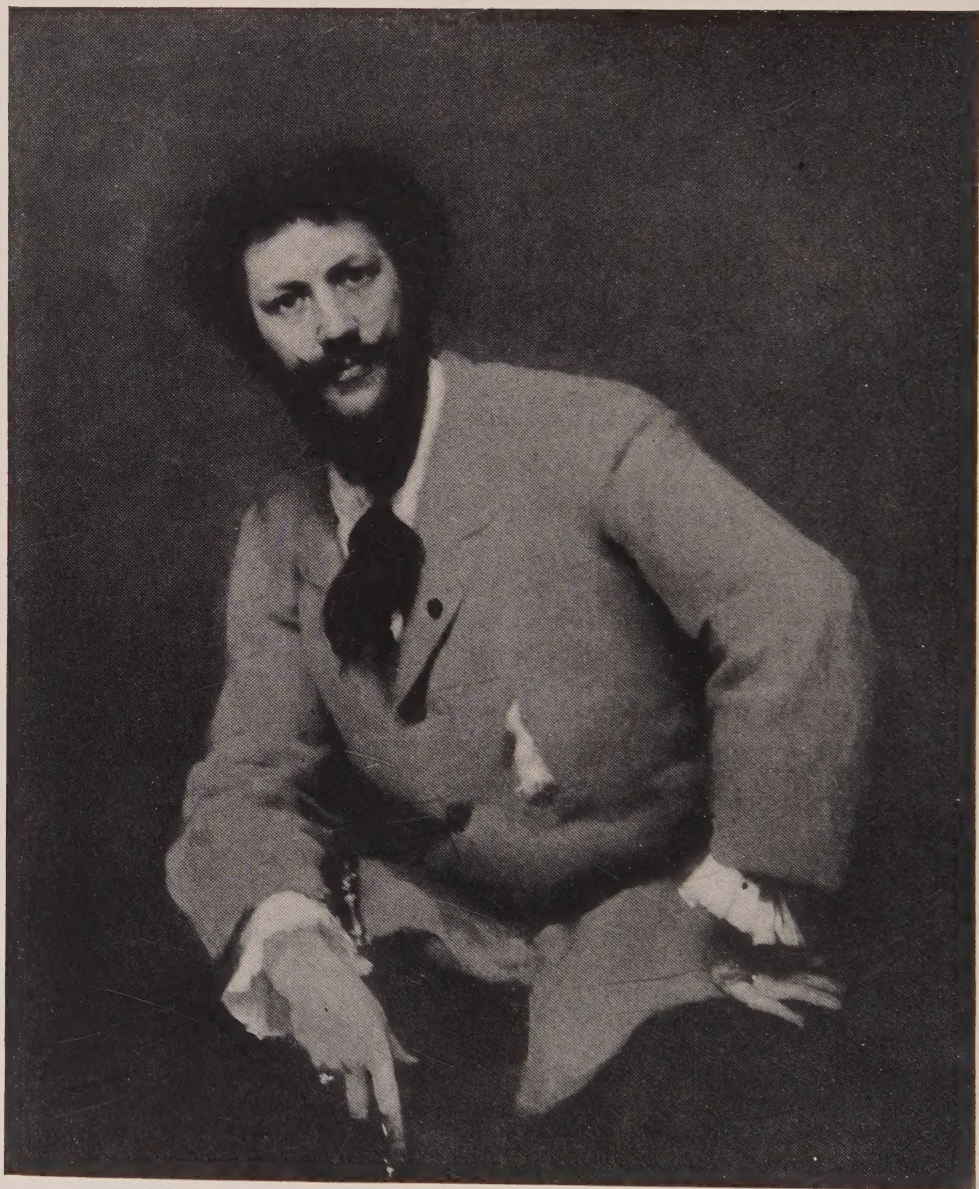
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CAROLUS DURAN

A PAINTING BY

JOHN SINGER SARGENT

PENNSYLVANIA ACADEMY OF THE FINE ARTS
ONE HUNDRED AND SIXTEENTH ANNUAL EXHIBITION

THE AMERICAN MAGAZINE OF ART

VOLUME XII

APRIL, 1921

NUMBER 4

SHOP WINDOW DISPLAYS* "THE PEOPLE'S PICTURE GALLERIES"

BY ROBERT GRIER COOKE

President of the Fifth Avenue Association

I MUST admit frankly in the beginning that I am not a window display expert, but simply one who tries to help in getting other people to make the most of their wares, by giving the public an opportunity through window displays, to see and to appreciate not only the best in the fine arts, but the more modern achievements in the applied arts for which America is gaining recognition the world over. Beautifully designed products will at once secure an increased sale over the inartistic product, for the discriminating individual, as well as he who cares only for utility, will buy.

One of my objects in life is to cooperate in the stimulation of love for art in people's minds and souls, that the public may have a greater appreciation of things artistic and thus encourage the development of the best in the applied as well as the fine arts.

In this connection I was much impressed with a remark made by Mr. Edwin Howland Blashfield in one of our Fifth Avenue Week conferences when he said: "We have too many so-called works of art and too few works of craftsmanship."

If we are to encourage craftsmanship we must do it by the democratizing of art, and I know of no more effective way of accomplishing this greatly desired

end than by utilizing the wonderful art treasures and artistic merchandise of the Fifth Avenue shops and stores through artistic window displays and thus stimulating the encouragement of art in commerce throughout the nation through Fifth Avenue's leadership.

There is no record of just when the show window was first used as an adjunct to advertising. In old Bagdad arose the custom of exhibiting and selling goods in open booths. Even now Bagdad's famous bazaars, despite her evolution in other ways, are conducted as they were a thousand years ago. A writer in the *National Geographic Magazine* of December, 1914, describing the bazaars of Bagdad, says:

"Here is such a mob as Christ drove from the temple. If Herodotus came back he could see no change since his day. The shopping streets seem like tunnels; they are arched overhead with brick to keep out the heat, thus they run like subways up and down the bazaar quarter. On each side are stalls no larger than telephone booths. Cross-legged in each booth, his wares piled high about him, sits the Arab or Jew trader. Brown women, their faces hid by yashmaks, upset the ordered piles of goods and haggle shrilly."

* An address made at the Eleventh Annual Convention of The American Federation of Arts, Metropolitan Museum of Art, May 19, 20, 21, 1919.

This picture presents a vivid contrast to the modern business thoroughfares of American cities with their wonderfully attractive show windows, but it is from these primitive methods of merchandising that the profession of the expert decorator or display manager has been developed.

Nor need we go outside of New York to find these ancient methods still in practice in all their picturesque simplicity. Here we find the peddler who, like the packman in days of old, carries his goods on his back, going from house to house, and who has first to show his goods before he can interest prospective buyers. The dingy store in the crowded foreign settlements of the city is a reminder of the bazaars of Bagdad or the old shops in Cheapside, London, where goods are displayed on a hanger outside the shop for want of a better method.

The history of the development of the shop window, which is really the history of merchandising, has yet to be written in its interesting detail, but here in New York, the student may study it in all its stages and even find it embodied in the progress of some successful merchant who started as a peddler with his pack on his back.

Such a book would not be complete without a chapter on the old Bowery which is still full of interesting memories for many New Yorkers, who will find something of its atmosphere on Broadway in the Great White Light district where the freak museum and other characteristics of the Bowery are beginning to make their appearance.

Advertising and selling goods would appear to be but very distantly related to art but actual demonstration proves the contrary. The secret is in the artistic character of the goods and their display. To attract you must please, a favorable impression must precede a sale.

Window display today is an art that requires judgment, good taste, a knowledge of color harmony and of what constitutes an attractive display. For the member of this profession there is no groove or rut that he may follow to success. His success depends chiefly on his

power of observation, his individuality, personality and convincing methods.

A writer in *System* three years ago, discussing the importance of color as a silent salesman, says:

"In fifteen blocks of the fashionable Fifth Avenue shopping district in New York, as viewed in one afternoon, less than six window displays were found in which the exhibition of merchandise did not suffer because of unwise color combinations and contrasts.

"The color qualities of goods are affected by juxtaposition, by daylight, by artificial light and by colored light. Yet these very qualities, and their appeal or lack of appeal to human interest, are but little understood."

The best window display is that which most attractively exhibits the merchandise on which a store's reputation is based, for it is this window which will sell the most goods. All people may not be critics but the natural harmony between the artistic and practical is sure to appeal to the general public.

A window display should be planned with the same common sense and artistic arrangement as would be used in designing a gown or painting a picture, or in the decoration of a mantelpiece, or the arrangement of a room. It must be, above all, well balanced. For this reason the window display that exhibits a single idea is the most effective. The spectator gets a single impression that is a lasting one and that is the result that you seek to achieve.

Buying enthusiasm can be created through the medium of good windows which fully justifies every effort toward making the display most presentable.

It is only in comparatively recent years that window displays have received the attention that their importance in relation to merchandising should command. It is generally conceded that in this respect the West has made greater progress than the East, but in no city in the world is the incentive for artistic window displays so great as in New York.

Here the merchant has a world-wide audience attracted from every point of

the compass and this is particularly true of Fifth Avenue. In no other thoroughfare is there so great a variety of shops covering the whole range of merchandise and art and exercising so great an influence on the public taste. Here, indeed, the show windows are the people's picture galleries, and have a distinct educational influence.

I received from Dr. John H. Finley, President of New York State University, just prior to Fifth Avenue Week, a very interesting contribution from an associate, on the subject of Fifth Avenue's potentiality as a factor in popularizing art through window displays. There is so much of interest and value in what he says that I take this occasion to make it public. He says:

"Fifth Avenue, through the concerted efforts of her merchants, can well be made to emphasize the fact that art value is in no way affected by rarity, period, age or source. Art value is determined aesthetically and in the eyes of æsthetics the art of ancient Greece, mediæval France and modern America are as one. Fifth Avenue is the rendezvous of merchants who distribute both foreign and domestic wares. Democracy in art provides a place for both. Imported goods have heretofore been given the preference. Products are now judged on their merits alone. We are at last to be free from the shackles of tradition in art. Let Fifth Avenue proclaim this to the people, to their designers, to their manufacturers and their merchants, and a democratic industrial art will be born in America.

"Fifth Avenue is not the rich man's street exclusively. Expensive art beyond the means of the majority is easily produced and easily sold because there is money for its manufacture and for its purchase. Such art needs little advertising. It is diligently sought by the millionaire. The standard of democratic art must be raised that the man of moderate income may find pleasure and satisfaction in form and color as employed in the product of reasonable price."

The educational value of a concerted effort can be accurately estimated only

when one knows in advance the manner in which ideas are to be presented to the public. A maximum of educational value might be realized no doubt when a thoroughly comprehensive scheme, both logical and psychological, is worked out. Such a scheme, if it is to be of real force, should indicate rather specifically the bases for discrimination and choice in the various industrial or commercial lines.

Educational demonstrations of this kind should present possibilities heretofore undreamed of by Americans of moderate means. They will therefore affect commerce directly. Industry will be affected indirectly as it is gradually reconstructed to meet the artistic requirements which sooner or later will come to be accepted as equally desirable commercial ideals.

Art quality will never sell a product if the consumer is ignorant of what constitutes the art quality. The salesman, ignorant of the art quality will have difficulty in recommending the artistically superior article, while the manufacturer to be successful must cater to the public taste. Are we then to let public taste be a mere matter of whim?

Whatever the nature of the display, one fact seems to be apparent—the public must be informed in advance and kept informed. The educational purposes underlying such a demonstration should be clearly defined and published. Thorough cooperation should be established. One window display should reinforce the display next door and the one across the street. Principles of constructive design should be exemplified and emphasized everywhere, and the reiteration of these principles should echo and re-echo as one passes down the street. Repetition of fundamental art truths should be the rule.

A few lines of inscription should accompany and reinforce each display. Numerous problems should be created, the solution of which will demand of each observer the exercise of his best judgment. Attention must be arrested and held. Art must be featured as something which is to unite rather than divide mankind.



THROUGH BROOKLYN BRIDGE

A PAINTING BY

C. R. W. NEVINSON

MR. NEVINSON'S PAINTINGS OF NEW YORK

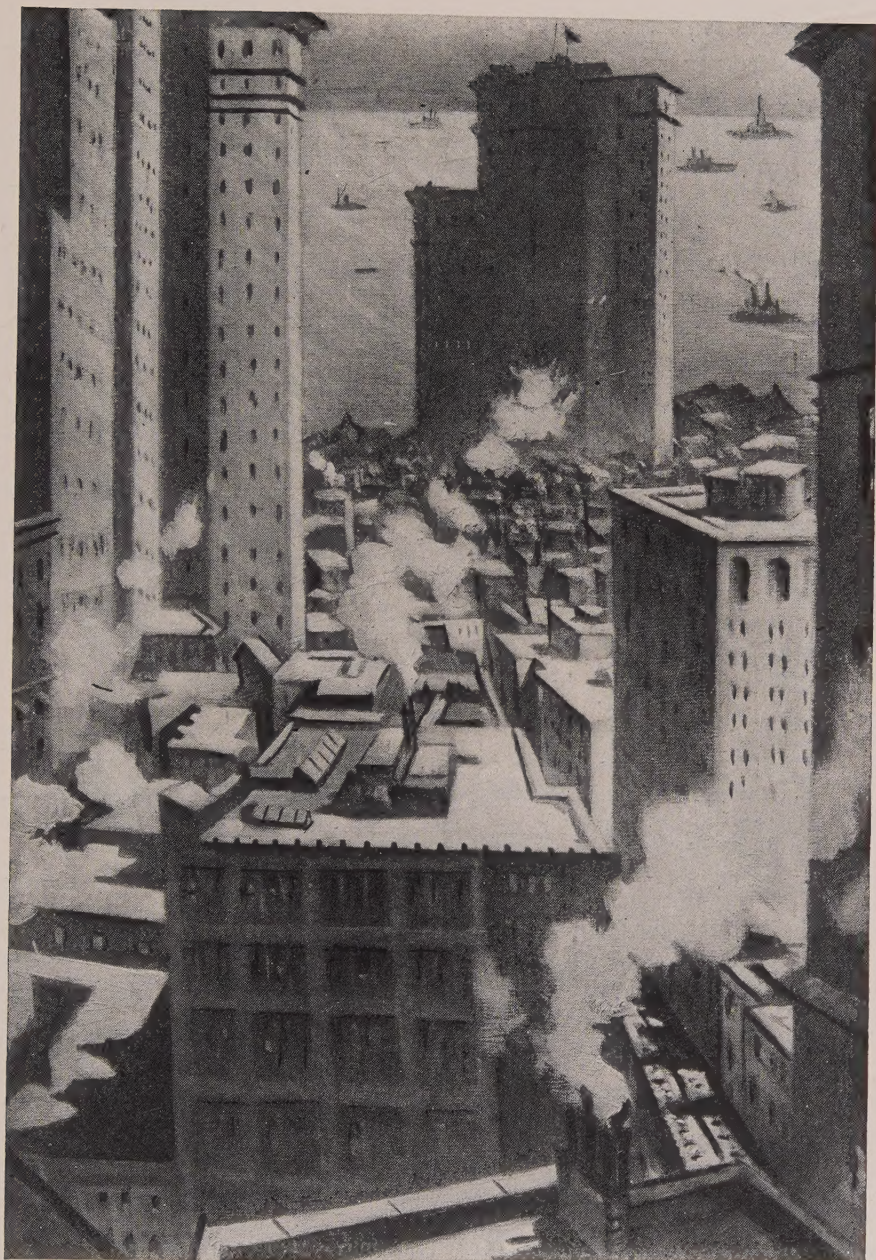
BY A. E. GALLATIN

A LARGE group of paintings by C. R. W. Nevinson was exhibited at one of the New York galleries the early part of this winter. The most important pictures shown were the most recent, a number of views of New York.

Nevinson's work was not new to America. Numerous of his war pictures were in the exhibitions sent to this country by the British and Canadian governments, and a comprehensive assemblage of the artist's etchings, lithographs and woodcuts was shown in New York during the spring of 1919.

Those of Nevinson's paintings which are included in the British and Canadian War Memorials are very extraordinary

performances. Nevinson's dynamic art, a synthesis of the teachings of the Cubists, the Expressionists, the Futurists and a dozen other of the most modern schools of painting, combined with something of the point of view of the illustrator, proved to be an admirable vehicle for recording the war. In spite of his really astounding cleverness, Nevinson got at the root of the matter as did very few of the other war artists. Certain of his records are as horrible in their realism as Goya's *Desastres de la Guerra*. In the austere canvases of Nevinson one will look in vain for any music-hall heroics. Walter Sickert has expressed the opinion that the artist's painting entitled



THE STATUE OF LIBERTY

A PAINTING BY

C. R. W. NEVINSON

Mitrailleuse "will probably remain the most authoritative utterance on the war in the history of painting."

Technically, Nevinson's etchings and drypoints are very able performances, as are his lithographs, which rank with his most important achievements. He invariably draws them directly on the stone and they possess a beautiful lithographic quality. Nevinson's graphic work always shows strength and vigor, good composition and often a sense of the dramatic.

As I have said, the real interest of Mr. Nevinson's recent one-man show centered in his paintings of New York. Curiosity was aroused to see how New York, the most intensely alive and creative spot today in the world, would react upon this young English painter, whose reputation was made as an official war artist and as the sworn enemy, as an active propagandist, of the academic in art. As it proved, Nevinson declared that New York might have been especially built for him, and that for the artist it is certainly the most fascinating city in the world. The skyscrapers, he said, were undoubtedly the most vital art works of the day.

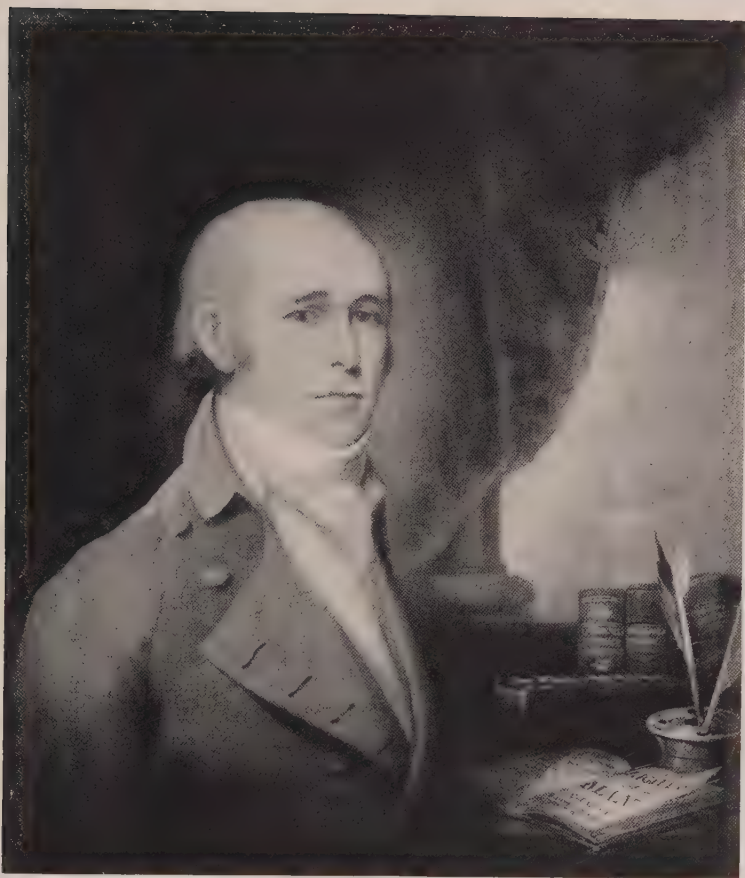
Mr. Nevinson painted New York with real enthusiasm and gusto. It appealed to him as Venice appealed to Turner. The magic beauty, but above all the tireless energy, of New York deeply impressed Nevinson, whose set of New York pictures form a series only second in interest to his pictures of the war. His point of attack varied with his mood. His painting of down town New York, showing the Statue of Liberty in the distance, from which it takes its name, is as austere and uncompromising in treatment as the giant buildings of steel and masonry which he has depicted. It is almost as stern and astringent as one of his war pictures, and suggests the fact, until now, so I believe, undisclosed, that Nevinson is half a Spaniard. In his "Through Brooklyn Bridge," as well as in a picture painted under the elevated tracks, his concern has been largely with pattern and play of light. His "From the Ferry" is seen at

least to some extent through the eyes of the illustrator. The picture of the Stock Exchange, an interior view seen during an exciting moment of trading, is full of movement and noise. Again, in a canvas which he has called "Twilight," in which some of New York's tall and campanile-like buildings are seen illuminated, we have an arrangement of beautiful colors and tones of rare beauty and artistry. As the artist's talents blossom into their full maturity I think we shall have more pictures of this description, for these are among his finest things. In his whole career Nevinson has never given us a more beautifully painted picture than a water-color entitled "London Bridges," shown at his London exhibition last year and now in a private collection in America.

In conclusion, it is only necessary to add that the vitality and the spirit of New York are reflected in these paintings of Mr. Nevinson's.

The Nebraska Art Association which has the privilege of an Art Gallery at the University of Nebraska, owns a collection of 21 paintings purchased from time to time, which are for the most part the works of contemporary American artists, such, for example, as John F. Carlson, Lucy Conant, Charles Warren Eaton, Birge Harrison, Elizabeth Nourse, Edward W. Redfield and Gardner Symons. This is a good beginning toward a permanent collection for the city of Lincoln.

The exhibition of British Handicrafts, assembled and brought to this country by the Detroit Society of Arts and Crafts, which was reviewed and illustrated in the March number of the AMERICAN MAGAZINE OF ART, was shown during February in Boston under the auspices of the Boston Society of Arts and Crafts. In March it went to Chicago; in April it is to be at the Albright Gallery, Buffalo; in May at Washington, the Corcoran Gallery of Art, and in June at the Museum in Cleveland.



JAMES CONNOR OF YOUGHAL, IRELAND

GILBERT STUART

COURTESY OF THE EHRLICH GALLERIES

EARLY AMERICAN PAINTINGS A TRAVELING EXHIBITION OF PORTRAITS AND LANDSCAPES

LENT BY THE EHRLICH GALLERIES

THROUGH the generosity of the Ehrlich Galleries, the American Federation of Arts has been enabled to send out this winter as a traveling exhibition an excellent and most interesting collection of thirty paintings, portraits and landscapes, by early American painters. Comprised in this collection are two portraits by Copley, one of Baron Newhaven of Carrick Mayne, County Dublin, the other of a man on horse back whose

identity is unknown, the latter from the collection of Lord Aberdare; two portraits by Benjamin West, one of which is of Mrs. West and child, the other the Portrait of a Gentleman; a portrait by Gilbert Stuart of James Connor of Youghal, Ireland, who came to America in 1799, an admirable example, reproduced herewith; a typical and charming portrait of Mrs. William Steele, who was Mary Dayton, by Samuel L. Waldo,



MRS. WILLIAM STEELE

SAMUEL L. WALDO

COURTESY OF THE EHRLICH GALLERIES

whose ability as a portrait painter is but just now coming to be fully recognized; a portrait of Thomas A. Cooper by Chester Harding, one of the most interesting figures in the early history of American art; to say nothing of portraits by Charles Willson Peale and his son,

Rembrandt Peale, John Neagle, Charles Cromwell Ingham, Henry Inman, Mather Brown and George Catlin. The landscapes, with one exception, a winter scene by Thomas Birch, are of later date and of possibly slightly less importance, but fully representative of the early



THOMAS A. COOPER, ACTOR

CHESTER HARDING

COURTESY OF THE EHRLICH GALLERIES

American school, and that for which it stands. Included among the painters represented are Thomas Cole, Thomas Doughty, Asher Brown Durand, R. Swain Gifford, John Frederick Kensett and others. Mention should be made of two sketches by Eastman Johnson included in

this collection, the "Nantucket School of Philosophy" and a Landscape, and of two portraits by Sully, who has lately come into vogue, one a portrait of "Aunt Sabina" and the other of T. Ashe, an early New York cabinet maker. Even the American museums are by no means

rich in examples of the early American school, and such a collection as this affords unusual opportunities for familiarity with the best painters in the early history of our art—painters which in some instances measure up to the highest traditions of the English school from which they were derived. The collection was shown in January at the University

of South Dakota at Vermillion, and in February at the University of Nebraska, Lincoln, Nebraska, and in March at Iowa City, Iowa. The Ehrich Galleries have generously made the loan in the interest of increased appreciation of American art and as a contribution to the educational work which the American Federation of Arts is doing.

THE STAGE COSTUME DESIGN OF ALBERTINE RANDALL WHEELAN

BY HELEN WRIGHT

THE world of "make believe" has become an important part of our world of reality. Of this world the setting and costuming of modern plays is an important part. It seems, indeed, a natural development, an easy transition from the "make believe" of fairy stories to the "make believe" of plays.

Albertine Randall Wheelan, whose creative fancy has manifested itself in several mediums, especially in illustrating fairy stories, has proved this by the success she has achieved as a costume designer for David Belasco and others.

The designer of clothes and details is a very important member of that staff of assistants which must be called upon to foster the growth of a new-born play, and for this Mrs. Wheelan is singularly fitted.

As Stewart Dick said in an article which he wrote about Mrs. Wheelan's book plates in the "London Book of Book Plates," "her work is pervaded with a fine thoughtfulness," and it is this quality of psychological insight fed by a mind cultivated by years of wide reading, which gives the special value to her costume plates.

Her love for and sensitive understanding of color began in San Francisco, where she first studied, and where Chinatown poured forth its daily stream of Oriental life and color, giving ample inspiration for her facile brush. The mysterious splendors of the Orient were

suggested in the strange types and she became deeply interested in the art of the East. This was a most helpful training for the designs she made for the beautiful Chinese play the "Son Daughter."

She came East to do some special work for St. Nicholas Magazine. Mr. Belasco, at that time was bringing out the "Rose of the Rancho," portraying Spanish California in the early forties. He sent his Art Director to the Century Company to ask if they knew of anyone familiar enough with California history to make costume plates, and he was referred at once to Mrs. Wheelan.

Everyone must recall the perfection of setting and costume in that popular play, for which Mrs. Wheelan not only made all of the costume designs but valuable suggestions for minor figures which add so much to the picturesqueness of a finished performance. The colors could scarcely be too brilliant to represent that country of gorgeous skies, seas and flowers and the Spanish features of the California architecture and gardens were most effectively used.

Endless research and study were essential that every detail should be correct. It was necessary, for instance, to correspond with the War Department to get the uniform of a cadet at the Military Academy at Chapultepec at the time of the Mexican War. This cadet was a guest at a ball and he had to be

entirely faultless to the smallest bit of gold braid (I suppose there was gold braid!) on his coat.

The "Warrens of Virginia," being a War play, also required authoritative

designer secured the straw, plaited and sewed it herself, giving the exact "poke" desired.

For the "Grand Army Man," Mrs. Wheelan went out to Indiana to study



ONE OF THE AUDIENCE FROM "DEBURAU"

FROM ORIGINAL SKETCH BY ALBERTINE RANDALL WHEELAN

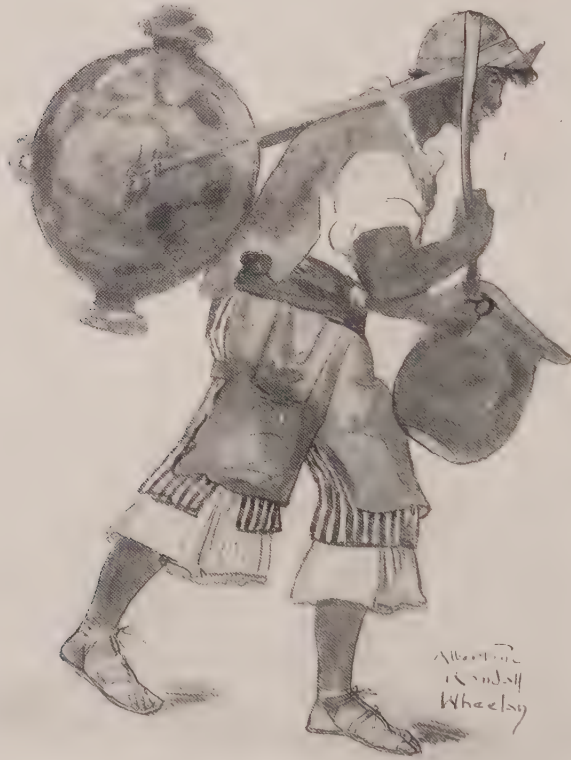
costuming and Mrs. Wheelan entertainingly describes the methods employed to give the uniforms the dust and weather-beaten appearance. Clothes are sprayed with water-color and shellac and the edges of coats are sandpapered when "Johnnie comes marching home." A poke bonnet being needed, such as the poor women of the Civil War had to make for themselves, the clever costume

him at the Soldiers' Home. She says this was one of her most interesting quests and she kept a careful diary, illustrated with all of the types she saw. The annual "Log Rolling" of the "Woodmen of Indiana," held at Marion that year, was productive of valuable material. In pursuit of the stage-driver, she went to Kokomo as the only stage-route left in Indiana was between Koko-

mo and Young America. Of course, she found him and although he only stopped at Kokomo a few moments to get the mail and load up his stage, it was long enough to catch some photographs of him and

These few instances show the untiring zeal that inevitably brings success. No journey is too long, no effort too great for the attainment of a high standard.

The "Son-Daughter," written by



MEXICAN WATER CARRIER

"ROSE OF THE RANCHO" ACT I

FROM ORIGINAL SKETCH BY ALBERTINE RANDALL WHEELAN

make him talk. His dialect was brought back with his pictures.

The libraries in Indianapolis furnished histories illustrated with steel engravings showing some of the "Oldest inhabitants" without collar or necktie, and other peculiarities of dress could be studied.

George Scarborough and Mr. Belasco, required over a hundred plates, which were not only costume sketches but psychological studies visualizing the characters from the manuscript definitely enough for the actors to copy in their make-up.

Too much cannot be said in praise of the beautiful costumes in which Lenore

Ulric was so exquisitely lovely. Essentially Oriental, the flowered velvets, rich brocades and woven silks, are most harmoniously combined, giving a jewel-like splendor to the scenes. Against

matically, if such an expression is permissible.

No matter who has written a play for Mr. Belasco, it is always spoken of as a "Belasco production" and rightly so, for



CHARLOTTE WALKER, IN "THE WARRENS OF VIRGINIA"

FROM ORIGINAL SKETCH BY ALBERTINE RANDALL WHEELAN

backgrounds of plain walls in the simple Chinese house, or the brilliant silken hangings, embroidered screens and ornate lanterns, the effects obtained are the perfection of stage-craft.

Mrs. Wheelan understands color in all its variations, always with a sense of decoration. She seems to see color dra-

his is the guiding hand which draws all different threads into a beautiful tapestry effect. For Mr. Belasco's new production, "Deburau," the famous early nineteenth century Pierrot, Mrs. Wheelan has made nearly two hundred plates for the costumes, finished pictures, each one. The colors and materials were se-

lected by her and the result, everyone who appreciates a wonderful stage picture, can see.

Mrs. Wheelan has designed special and

which proved a most convincing and gratifying costume. A gorgeous flame-colored velvet was used, with deep fringe of the same living shade, the whole cov-



LENORE ULRIC, IN "THE SON DAUGHTER"

FROM ORIGINAL SKETCH BY ALBERTINE RANDALL WHEELAN

individual costumes that have been most decoratively effective. Never having been satisfied with the rather colorless and uninteresting costume in which "Aida" usually appeared, she designed a dress for Madame Galski, in that role

ered with a pattern of the Egyptian scarab in blue and gold. A special head-dress of bright metal was beautiful in line and color. European audiences were enthusiastic, as the costume while very original was essentially Egyptian.

The wings for Pavlowa's "Dragon-fly dance" was another one of these special creations.

It is perhaps in illustration that Mrs.

ings, whether in color, or in black and white, and delightfully whimsical are her cupids and gnomes.

The amount as well as the variety of



FRANCES STARR, IN "ROSE OF THE RANCHO"

FROM ORIGINAL SKETCH BY ALBERTINE RANDALL WHEELAN

Wheelan finds her keenest sympathy, as in that medium her alert imagination and appreciation and her sense of humor are most evident. Fairy tales, nursery rhymes and children's stories and songs have inspired lovely and dainty pictur-

her accomplishment is very great, all done in the most quiet, unobtrusive manner. There is no strident call for recognition, just a soft voice of beauty and understanding that makes instant appeal to those who are sensitive.



A MODEL

LEOPOLD SEYFFERT

AWARDED THE TEMPLE GOLD MEDAL

THE PENNSYLVANIA ACADEMY'S ANNUAL EXHIBITION

By YARNALL ABBOTT

BY the time that this appears the 116th Annual Exhibition of the Pennsylvania Academy of the Fine Arts will have passed into history.

Larger than for several years past, the exhibition was one which afforded more gratification to the conservatively minded than have some of its predecessors. It was an excellent, if not particularly brilliant display characterized by much good painting rather than by much of the more subtle quality of inspiration.

Beautifully hung in the Academy's spacious galleries the exhibition was dominated by the early Sargent portrait of Carolus Duran which was quite properly given the honor place in Gallery F.

An extraordinary portrait this, masterfully painted and most sincerely felt. By comparison the other Sargent, the portrait of Mrs. Moore, seemed artificial and theatrical.

In so limited a review as this must be one naturally gives his first attention to the prize winners. Of these perhaps the most striking was Leopold Seyffert's "The Model," a lusciously painted and exceedingly well composed nude to which was awarded the Temple Gold Medal. Also beautifully painted but not quite happy in design was George Bellows' "Eleanor, Joan and Anne," which was the worthy recipient of the Beck Gold Medal. The Lippincott prize went

to Irving Couse for a somewhat conventional Indian subject, "Chant to the Rain God," and the Sesnan Medal for landscape to Charles Morris Young for

wood interior, well painted in a manner which Miss Patton has made her own while the Widener Medal for sculpture was won by Evelyn B. Longman with



GIRL DRINKING FROM A SHELL

EDWARD MC CARTAN

"Wind on the Sound," a very literal rendition of the hard bleakness of a type of summer day frequently found on the New England coast.

The Mary Smith prize for the best painting by a woman artist was awarded to Katherine Patton for an attractive

her "The Future," a graceful and well-modeled life-size figure of a young girl.

Other outstanding features of an exhibition in which outstanding features were not very numerous were a fine and patrician Hawthorne, "Mother and Child"; a superbly painted still life and



ELEANOR, JOAN AND ANN

GEORGE BELLOWES

AWARDED THE BECK GOLD MEDAL FOR PORTRAITURE

two marines by Emil Carlsen; a strong Richard Miller, unusually happy in pattern and color; two Redfields which seemed hardly up to this distinguished painter's standard; a group of three brilliant small landscapes by John C. Folinsbee; a quite remarkable snow scene by Aldro T. Hibbard; a vivid boat and water subject by William Ritschel, and an unusual and very interesting impression of a brilliantly lighted shop window by Fred Wagner which deserved a better hanging than it received.

One small room, Gallery I, was almost entirely given over to representatives of which might be termed the "school of 1890." Here J. Francis Murphy, Hora-

tio Walker, Leonard Ochtman, Bruce Crane, Thomas W. Dewing and Robert Vonnoh were combined in a grouping of great refinement and charm, to which was harmoniously added a rather pale Frieske landscape, a quiet Childe Hassam, a characteristic Davies and a few unisistent canvases by lesser painters. Here, too, an attractive hanging was found for one of Emil Carlsen's rather tender marines.

In portraiture the exhibition was strong. Seyffert definitely scored with his "Federal Judge" and two or three others; Tarbell displayed excellent painting in a not very happily placed characterization of Hon. Frederic H.



PORTRAIT OF EDWARD W. REDFIELD

WAYMAN ADAMS

Gillett, and Charles Hopkinson showed a virile likeness of Dr. Charles W. Eliot; Wayman Adams' "Edward W. Redfield" represented the landscapist at work in an unconvincing winter environment, and clever "society" portraits were shown by Adelaide Cole Chase, by Marie Danforth Page and by Alice Kent Stoddard.

"Modernism," as such, was almost completely lacking. Glackens out-Renoired Renoir in his "Girl in Chinese Dress" and in one of his tumultuous bathing scenes; John Sloan was a trifle sordid in "Drying Hair: Sunday"—a group of women on a roof; Leon Kroll was exceedingly well represented by two

of his strongly patterned and vivid figure compositions and by a very handsome landscape, "Wappinger's Falls," while of the more thoroughgoing modernists there were only Henry McCarter, with a colorful if cryptic "Fantasy"; Arthur B. Carles, who showed two exceedingly slight things, a flower piece and a merely suggested portrait sketch, and Eugene Speicher with a very earthy portrait of a brown girl in a brown dress in which texture and what used to be known as quality were alike disregarded.

The work of the Bostonians, which was much in evidence, was, naturally, the complete antithesis of the Speicher-Glackens-Sloan idea with rather saccharine nudes by Paxton and Philip Hale, and interiors by De Camp, Benson, Frederick A. Bosley and Burtis Baker. The last named, in his "Interior with Figure," a large canvas of a girl at a window, achieved one of the definite successes of the show.

Childe Hassam was less successful than Mr. Baker with a somewhat similar subject and also fell short of his own high standard in a rather pale and discursive large landscape, and Frederick C. Frieseke seemed a bit anemic in his "Yellow Tulips," as in his two small landscapes.

There was nothing anemic in Eric

Hudson's "West Wind," with its strongly colored boats against black blue water, nor in the already mentioned Ritschel, nor in W. Elmer Schofield's two strong rock and water subjects, nor yet in Gari Melcher's dashing Highlanders.

But, all in all, strength in color and treatment was not the most notable characteristic of the exhibition. Rather, as I said at the outset, while its prevailing note was one of good painting, there was little of very marked brilliancy, either in color, in technique or in conception.

Of the sculpture much the same might be said. Save for Gaston Lachaise's enormous and grotesque "Woman," an apparent effort to exaggerate all the obvious physical characteristics of the sex, there was not much that calls for special mention. There was great charm in E. McCartan's "Girl Drinking from a Shell," in Bessie Potter Vonnoh's dancing figure, in Chester Beach's infant heads and in Nancy Coonsman's "Baby Fountain" and strong modelling in Stirling Calder's "Naiad with Tragic Mask." Characteristic portrait busts by Samuel Murray, E. T. Quinn and others completed an exhibition, which, if perhaps less striking than some of its predecessors, was one which was worthy of the Academy's distinguished traditions.



BRONZE MEDAL BY JOHN FLANAGAN

COMMEMORATING THE PRESENTATION OF THE STATUE OF LAFAYETTE TO THE CITY OF METZ
BY THE KNIGHTS OF COLUMBUS



DUNE LAND

FRANK V. DUDLEY

FIRST LOGAN PRIZE MEDAL AND \$500. TWENTY-FIFTH ANNUAL EXHIBITION OF PAINTINGS AND SCULPTURE BY ARTISTS OF CHICAGO AND VICINITY AT ART INSTITUTE, CHICAGO



THE FUNERAL OF YOUTH

GERALD FRANK

ONE OF FIVE PAINTINGS OF DECORATIVE QUALITY, AWARDED THE MRS. W. O. THOMPSON PRIZE, \$100, FOR THE MOST EFFECTIVE DESIGN IN COLOR. TWENTY-FIFTH CHICAGO ARTISTS' EXHIBIT



BLUE HERON

ERNST NORLIND

SOME ETCHINGS BY ERNST NORLIND

THERE is something peculiarly virile and individual about the art of the Scandinavian painters. It may be that its rugged forthright simplicity is derived from the physical aspect of the north country and the rugged climatic conditions with which dwellers in that country have to contend. The fact that Norway and Sweden are somewhat isolated and the inhabitants live naturally a life more or less unto themselves may also have affected the output of their artists. The great Anders Zorn was distinctly a cosmopolitan, but he never ceased to be first and last and always a Swede. Some of the same characteristics found in and associated with the work of Zorn are to be discovered in the etchings of Ernst Norlind, examples of which are reproduced herewith.

Norlind was born in Skane, the most southern province of Sweden, in 1877, and is of a well-known family. He graduated from the University of Lund in 1898 and began, the following year,

his art studies under Kötzel at Dachau. Later he studied in Paris. He is a member of the leading societies of artists in Sweden and has won distinction both as a painter in oils and as an etcher. His motives are chiefly landscapes, animals and birds, although occasionally he does figures. He is a hunter and has made a special study of the wild creatures of his own land. Oddly enough, there is a certain Japanese, or more properly, Oriental, element in his etchings, especially those of birds. That he has employed somewhat the same manner in rendering his etchings of birds and animals as employed by the masters of China and Japan signifies, however, not imitation, but rather the universality of all great art. Norlind's line is bold and assured. His compositions possess in a high degree decorative quality. A collection of Mr. Norlind's etchings was exhibited in the Corcoran Gallery of Art the early part of February under the auspices of the American Federation of Arts.



VULTURES

AN ETCHING BY
ERNST NORLIND

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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LEILA MECHLIN, Editor

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TOWN PLANNING

The overcrowding of our cities and their disproportionate growth with the resultant inconveniences of traffic congestion is a problem inviting very serious consideration today. A solution suggested by British architects for London is a new encircling wall marking the limit of permissible expansion and the establishment of new city centers without the wall which astronomically reminds one of a planet with satellites, or the solar system. A writer in a London architectural journal objects to this on the ground that while garden suburbs are being built beyond the boundary, old habitable dwellings are permitted to go to ruin in congested quarters where living is more to the liking of many who are city bred.

Hampstead Gardens has proved successful and so has our American experiment, Forest Hills Gardens, but in different ways, although much for the same reason—because they have been largely cooperative. No suburban development

which is conducted on a charity basis can permanently succeed. Community life must be representative of the will of the community. Ready-made villages are often as much misfits for the people who are expected to live in them as the proverbial ready-made garments. Let us call upon our best talent to assist in planning, but let us build as the need demands and in partnership with those to be benefited. Free shows are rarely appreciated; neither are civic benefits valued that are given away. It has been truly said that no business can compete with charity, and it should invariably be remembered that the best way to profit art and make progress which will be lasting is through the channels of legitimate business. If we interfere with the natural organization of society we are apt to reap a harvest of confusion.

Furthermore, let us not forget that everyone is not compensated for the excitements and conveniences of the city by the beauty and quiet of the country. It takes either an empty, lazy mind or one uncommonly well stocked and cultivated to find enjoyment in solitude. The love of city life is not always a sign of degeneracy but to the contrary a healthy love of comradeship and a very natural delight in association with one's fellow beings. As E. S. Martin has said, man will always be the most interesting thing to man. So while we are planning garden suburbs, let us not forget the much needed replanning of congested city sections and the better designing of the city dwellings in the down town and outlying districts, the many-storied apartment houses without elevators, the living quarters over stores, the tenement and the cheap small house in the unfashionable outskirts, to which but few of our best architects have up to the present time given much heed.

The planners of Hampstead Gardens have hit upon a scheme to turn about custom by establishing there a great institute of Art and Letters for the benefit of dwellers in not only the suburb itself but the great adjacent metropolis of London. Thus it is thought the

stream of travel will be turned backward in part during the rush hours, and the students will have the advantages of country air and environment. This idea of living in the city and working in the country is engagingly unique, and although it will seem at the moment topsyturvy, may prove in part a solution of the housing problem.

NOTES

A notable exhibition of portraits by Philip A. de Laszlo was shown in the Corcoran Gallery of Art in Washington, between February 26th and March 20th. Forty-four paintings were included in the catalogue, almost all of notable personages, and the majority lent by their distinguished owners. The greater number of these paintings were sent directly from England where Mr. de Laszlo now has his home.

The collection included portraits of the Honorable John W. Davis, American Ambassador to Great Britain; the late Honorable Walter Hines Page, former Ambassador to Great Britain; the late Colonel Roosevelt and the late Colonel Robert Bacon; the Honorable William Phillips, American Ambassador at The Hague; the Honorable Joseph E. Willard, American Ambassador to Spain; Colonel E. M. House; the Right Honorable Austen Chamberlain; the Marquess of Carisbrooke and the Marquess of Lansdowne, as well as His Eminence Cardinal Rempolla; Jerome K. Jerome and A. L. Baldry. Mr. de Laszlo is no less successful in his portraits of women and children than his portraits of men, and among the most interesting of the exhibits are the portraits of his mother, of Mrs. Irwin Laughlin, of the Duchess of Portland and Madame Edwards.

That this artist is one of the most brilliant portrait painters of the day goes without saying. His works possess the force and directness of Orpen's but his manner is much more suave.

The Chicago Society of Etchers' eleventh annual exhibition at the Art Institute closed March first, having made a record as an international event and a financial success, in the first three weeks of the display as selling 163 prints for the sum of \$2,551.35.

The eighty-four exhibitors of 209 prints hailed from both Europe and the United States, the former artists taking a warm interest in the friendly organization offering encouragement and patronage.

From abroad came Prof. d'Achardi of Rome, Dirk Baksteen, a Hollander, Jean Louis Bremond of Paris, Celestino Celestini, head of the Royal Institute of Florence, Ingelborg Andreassen Lindborg of Denmark (known as a painter, sculptor and miniature portraitist), Paul Verrees, a Belgian, Sydney Vacher, an English architect, Mazzoni E. Zarini, a Florentine (a friend of Ernest Roth, himself in Spain), C.S. Spackman of London, Eng. and Ettore Caser, a Venetian whose home more lately has been Boston and Chicago. About twenty men and women etchers belong to the Chicago region, while the remaining exhibitors are scattered between Boston and Los Angeles and San Francisco. So much for the local habitations of the artists, each place having its own stimulus as a center of interest in black and white.

The Logan prizes were awarded the plates of E. T. Hurley, Paul Verrees, Roi Partridge and Celestino Celestini, and the Art Institute fund purchased for its own collections prints by Lee Sturges, Dirk Baksteen and Fred S. Haines.

The technical standards are liberal and as high as a generous critic has dared to make them. The jury of selection this season included John T. Arms of New York, Arthur W. Heintzelman of Providence, R. I., Ettore Caser of Venice, Robert B. Harshe (assistant director of the Art Institute) and Ralph F. Seymour, all etchers and exhibitors. Otto J. Schneider was president and Thomas Eddy Tallmadge vice-president, Bertha E. Jaques secretary and treasurer. The

Society has no income aside from the annual dues of active and associate members and pays no salaries. All its efforts are promoted by etchers who love the art and the altruistic service of the secretary Mrs. Jaques who is personally acquainted with the majority of engravers in this country and many across the water.

The Society holds an informal exhibition at its autumn meeting at the Art Institute when the local members show work for criticism. To this the associate membership is invited. In the course of the year the associates are presented with an etching (signed) by a member. The publication of 1920 was entitled "Palais du Justice" by Lester G. Hornby and was accompanied by a Foreword printed on hand-made paper. Ten per cent of associate dues provide a fund from which the Society purchases etchings from the annual exhibition and presents to the permanent print collection of the Art Institute. This fund is augmented by contributions from members or societies. Hereafter all exhibitions of the Chicago Society of Etchers will be held in the Print Rooms of the Art Institute.

CHICAGO With the first of March
ARTISTS' the curtain fell upon the
ANNUAL twenty-fifth annual, and
the most successful exhibi-
tion ever arranged by
the painters and sculptors of Chicago
and vicinity (meaning the suburbs) at
the Art Institute. On the first Sunday in
February 17,000 persons visited the gal-
leries, on the second Sunday the atten-
dance was 12,000 and on the third (Feb.
20 cold and unpleasant) 10,000 persons
were there. About fifty women's clubs in
groups numbering from half a hundred
women to 300 daily held receptions and
gallery tours, and in the first three weeks
of the month forty-eight paintings by
forty-five artists found purchasers. The
Chicago Society of Artists medal was
voted by the Society to the group of
paintings by Carl R. Krafft, and about
\$2,500 in prizes were awarded. The
Municipal Art League purchased a

painting "Motherhood" by Nicholas R. Brewer for the Municipal Art Gallery and the Arche Club bought a landscape by Carl R. Krafft for its gallery of works by the artists of Chicago. In both the latter instances, the choice of the painting was decided by popular vote concentrating on the painting in the group of works eligible, that is an artist sometime resident and not represented in the collection.

It was a brilliantly colorful exhibition, the modern methods in technique prevailing. Of the 349 paintings the majority were landscapes, more than one-fourth purely decorative in design, and the small minority figure paintings and portraits. Strangely, it was the first exhibition in many years without portraits of important personages, although Arvid Nyholm, Anna L. Stacey, Jacob Richard, Cecil Clark Davis, Elizabeth Krysher Peyraud, Otto Wolff, Mary Alice White, William S. Schwartz, Augustus G. Pall, John T. Nolf, Archibald Motley, Jr., Leon A. Makielski, Louis Grell, Helga Dean and Joseph J. Behensky were represented.

The landscapists Carl Krafft, Rudolph Ingerle, Wilson Irvine, Frank V. Dudley, Charles W. Dahlgreen, Joseph P. Birren, William Clusmann, Oliver Dennett Grover, L. O. Griffith, Edward J. Holslag, Lucie Hartrath, Victor Higgins, Alfred Juergens, Elliott Colburn, Albert H. Krehbiel, Frank C. Peyraud, Arthur G. Ryder, John F. Stacey, Edward B. Butler, Edgar Payne, Wallace L. De Wolf, and Frederick Tellander maintained the traditions of painting inspired by Provincetown, Brown County, Indiana, the Ozarks, Taos and California.

Charles Hallberg, Edgar Payne, J. Jeffrey Grant and Leon Lundmark showed very good marine pictures painted on coasts of the Pacific, Atlantic and the North Sea.

While the whole exhibit presented no one startling canvas, it was joyous in color and sane in its attitude toward nature. The appearance of fanciful compositions as "The Funeral of Youth" and



THE CIRCUS

A. LOO MATTHEWS

AWARDED THE MRS. JULIUS ROSENWALD PURCHASE PRIZE FOR AN OIL PAINTING.
 TWENTY-FIFTH CHICAGO ARTISTS' EXHIBITION

"Daughters of Neptune" by Gerald Frank indicated adventure into the original. Jessie Arms Botke, Mabel Key and Mary H. Buehr added much to brilliancy of wall effects by their floral paintings and formal rendering of birds and fowls. Pauline Palmer and Irma Kohn had bright genre paintings.

With the exception of Nellie V. Walker's graceful fountain figure "Courage" and heroic memorial "Youth" and another memorial female figure by Sigvald Asbjornsen, all larger than life, dominating the galleries, the examples of sculpture scattered through half a dozen rooms did not compel attention. Yet there were many good pieces. The portrait bust of Charles L. Hutchinson in marble, executed by Albin Polasek is a subtle characterization and was much liked by the friends of Mr. Hutchinson, who is, it will be remembered, the Presi-

dent of the Art Institute, as well as first Vice-president of the American Federation of Arts.

Emory P. Seidel, Emil Zettler, Ruth Sherwood, Carl C. Mose, Maximilian Hoffman, Harry L. Gibson, Agnes V. Fromen, Dayton Brown, Sidney Nelson Bedore, Hester Bremer (whose "Ethiopian" was awarded the Mrs. John C. Shaffer Sculpture Prize \$100), Nancy Cox - McCormick, Marcello Rebecchini, Elizabeth Tuttle Holsman, Clara L. Sorensen, Samuel Klasstorner, Virgilio Spigoli, Mary Hortense Webster, Ida McClelland Stout, and Anna M. Tilden uphold high standards. L. McC.

The second series of Museum concerts conducted by David Mannes were held at the Metropolitan Museum of Art, New York, on Saturday

evenings, March 5, 12, 19, and 26. These concerts were made possible through the generosity of public-spirited friends of the Museum who met the expense of the music. Beginning promptly at 8 o'clock and lasting until 10, they were free to all without tickets of admission. On the Saturdays of the concerts, as heretofore, the Museum was open from 10 o'clock in the morning until 10.45 at night, thus allowing visitors to combine seeing the Museum collections with attending the concerts. The Museum restaurant was also open on the evenings of the concerts.

At 5 o'clock on the afternoons of the concerts Miss Frances Morris, of the Museum staff, gave a series of free lectures in the Museum Lecture Hall on the Orchestra, with special reference to the program of the evening.

The total attendance at the eight concerts given in 1919 amounted to over 40,000. The attendance for the concerts last year was over 43,000, despite extremely stormy weather on two of the evenings. This year the series met with the same appreciative response from the music-loving public of New York, the attendance four evenings totaling over 33,000.

ART IN INDUSTRY

An Association of Arts in Industry has been formed in Minneapolis. This is an organization of manufacturers, distributors, consumers and educational institutions for the extension and improvement of popular and professional education in relation to arts in industry.

Two outlines for club study have been issued, one on the "History of Furniture," written by Miss Ruth Jederman, and one on "Interior Decoration," written by Miss Floy Donaldson. Both are being circulated through the State Federation of Women's Clubs, and have been adopted as programs by certain clubs. A course in Interior Décoration, under the leadership of Miss Amy Morse, is a result. Three other outlines are in preparation: "The History of the Home," "The History of Ceramics," and "The

History of the Book," each by an authority.

Three prize scholarships have been established in the night classes of the Minneapolis School of Art for craftsmen desirous of art training. In April this association is arranging for an exhibition of advertising art in cooperation with the Advertising Club, at the Minneapolis Institute of arts.

NEW YORK CRAFTSMEN

The New York Society of Craftsmen has taken on what would seem to be a new lease of life, increasing its membership, securing permanent headquarters at the Art Centre, and initiating new activities. The January meeting took the form of a visit to the Tiffany Studios, at which time sixty members were guests of Mr. Louis C. Tiffany, who personally conducted them through his beautiful workshops and explained the process of making stained glass from the original sketch to the completed window.

Already announcement has been made of the summer session of the School of Craftsmen, which will be held as last season in the basement of the National Academy of Design, West 109th Street and Amsterdam Avenue. There will be classes in Batik Dyeing, Leather Work and Weaving. The policy of this school has been, and is, to confine its subjects as far as possible in handicrafts not taught elsewhere. The school will open about July 6th and continue through August 13th.

THE MONTCLAIR MUSEUM

The Montclair Art Association has a full program for the remainder of this season. The exhibition of Antique and Modern Rugs which will be at the Museum during March, will be replaced in April by a collection of paintings and drawings by the late George Inness. This is to be followed in May by the annual exhibition of garden pictures and sculpture, and in June by works of artists of Montclair and vicinity.

This museum, which is one of the youngest in this country, shows promising development. Having secured a sufficient guarantee fund to meet the up-keep and current expenditures, it is now endeavoring to form a circle of Friends of Art, who will each give \$200 a year for a period of five years to create a fund for the purpose of the purchase of works of art for a permanent collection.

Frederick Ballard Williams, the well-known painter, is president of the Board of Trustees; Miss Katherine Innes is the director.

R. Tait McKenzie held an exhibition of sculpture at the Ferergerl Galleries in New York, the first two weeks in February.

Dr. McKenzie is Professor of Physical Education at the University of Pennsylvania, and brings to his work as sculptor unusual equipment, being equally distinguished in art and science. During his own college days at McGill University, Montreal, he won many honors in athletic sports and became a lecturer on Anatomy in the Medical School. In 1904 he accepted the newly founded chair of Physical Education at the University of Pennsylvania. In 1915 he volunteered for military service and rose to the rank of Major in the R.A.M.C. During the war his work for the reconstruction of disabled men became widely known in England, Canada and the United States, largely through his ingenious appliances for muscular education. His intimate knowledge of the human figure has found artistic expression in the representations of athletes. He is represented in the permanent collections of the Metropolitan Museum, New York; The National Gallery, Ottawa; the Ashmolean Museum, Oxford; the Fitzwilliam Museum, Cambridge; and many private collections. In the wall of the Stadium at Stockholm, in commemoration of the Fifth Modern Olympic Games, is encrusted his "Joy of Effort," for which he received the King's special medal.

The exhibition in New York included

statuettes of athletes, sketches from memory of athletes in action, a series of four masks showing the progress of fatigue; three grotesques, an infant Pan, a doorknocker and a pair of candlesticks; six war memorials, among them, Captain Guy Drummond and Blighty, 1916, both of which have been reproduced in this magazine, as well as the sketch model for a memorial to be erected in Cambridge, England, to the returned men by the University of Cambridge. And, finally, medallions, plaques and medals which include portraits of Dr. Weir Mitchell, Dr. Grenfell, Paul Dougherty, painter, and other well-known people.

Dr. McKenzie held a similar exhibition in England last summer, which attracted wide and most favorable attention.

One of the best displays in several years of the work of the Fellowship of the Pennsylvania Academy is on view at

the Art Alliance Galleries until March 6th. There are 227 paintings in oil and water colors and 16 pieces of sculpture. The exhibition might almost be said to be a local one, by ex-students of the Academy, yet it is by no means any the less interesting for that reason. There is some bad hanging observed in spots although the general impression is that of a good show. A very large proportion of the exhibitors are women. Among them Camelia Whitehurst, represented by a very cleverly brushed "Boy with Parrot;" Paulette van Roekens by "On the Beach at Bass Rocks," an admirable bit of direct painting, true in notation of sunlight on figures and sand; Mary Butler by a good "Snowy Day, Woodstock," and Alice K. Stoddard by a portrait "Freddie." Leopold Seyffert exhibits a fine neo-Spanish "Old Woman with Basket;" Hugh Breckenridge, a very colorful "Studio Interior;" Joseph Sacks, "The Pink Barn," and Yarnall Abbott shows an interesting, well-drawn work "The Green Sloop." Meanwhile there is on view under the auspices of the Fellowship at 1834 Arch Street a special exhibition of Water Colors and Decora-

tions by Paula Himmelsbach Balano continuing until March 6th. The Fellowship gold medal with \$100 will be again awarded. A considerable sum has been subscribed for the purchase of pictures, and groups of pictures from this exhibition will be shown in nearby towns and Philadelphia Schools.

Eight well-known women who have been in professional life for some years past are giving a group show at the Art Club, that, from the variety of subjects and the ability with which they are treated, gives a very adequate representation of the work of the exhibitors: Isabel Branson Cartwright, M. Elizabeth Price, Constance Cochrane, Mary R. F. Colton, Cora S. Brooks, Lucile Howard, Eleanor Abrams, and Elizabeth W. Roberts. There are nearly one hundred paintings, including one group of about fifty of peculiar interest, the work of Misses Abrams, Howard and Price, done in Brittany, at Lake Como, on the Riviera and Bermuda. Especially good are a number of scenes in the streets of Old Quimperlé and some of the Briton landscape about Cape Finistère. In Mrs. Cartwright's group of ten there are three charming portraits, one of a handsome woman lent by Mrs. A. L. Roberts, and two others of nice looking boys lent by Mrs. S. Dean Caldwell. Beautifully grouped and colored are a number of flower studies for over-mantel decoration by Miss Brooks; Miss Cochrane has capital views of the Maine Coast with its scanty fringe of hardy pines and also records an event in Naval circles in "The Launching of U.S.S. Relief." Mrs. Colton strikes a rather unusual vein in her pictures of the "Hopi Mesa" of the "Dream Canyon, Arizona" and a curious figure subject "Greeting to the Dawn." Miss Roberts sends five works, three of them studies of Annisquam Beach.

E. C.

THE
TOLEDO ART
MUSEUM

If anyone ever doubts the usefulness of an art museum or its value as a civic asset, all that need be done is to point to the Art Museum of Toledo, Ohio, for seeing

is believing, and in Toledo they have completely demonstrated these facts. The following statement taken from the *Toledo Museum News* goes to show what can be accomplished by a museum with high ideals in twelve months. And also indicates how far a reach such an institution may have if directed and supported by men and women with broad visions, large human sympathies and executive ability.

During the year 1920, 114,000 were admitted free to the Toledo Museum of Art. Of this number 47,000 were children. During the year there were twenty-four exhibitions including painting, sculpture, lithographs, prints, laces, book plates, domestic architecture, batik scarfs and work of students at the Museum School of Design. During the year there were upwards 200 lectures, concerts and music and story hours, exclusive of the various classes at the school of design.

An important feature of this Museum's activities is the extension work carried on in the public and parochial schools, the libraries and orphanages. These talks and lectures were supplemented by small exhibitions. Among the subjects of the talks in this extension work were Raphael, Wedgwood, Rodin, American Art, French Art, Greece, books and printing, picture study, religion and art, Blakelock, Benjamin West and many other subjects.

Formerly the motion picture programs at the Museum included a comedy film as a bait, but during the past season these have been discontinued and only the very best that it has been possible to secure in educational films has been presented. Fortunately more and better films are rapidly becoming available. The titles which follow will illustrate the statement: "Architectural Old France;" "Cricket on the Hearth," by Dickens; "The Making of Bronze Objects;" "Pottery and Weaving in the Orient;" "The Monuments and Fountains of Rome;" "Roman Ruins in England;" "The Life of the Silkworm;" "Cliff Dwellers;" "A Day with John Burroughs;" "The Cradle of English

History;" "The Making of Cloisonne;" "Imperial India;" and many others of equal merit and interest.

The total enrollment in the Museum School of Design for the year was 1,218 students. There are classes on week days including Saturdays and on two evenings each week. More and more these evening classes are being attended by workers and makers. One night from one large Toledo plant there came into the class seven heads of departments and the president of the company himself—all of them listed to take the theory of design and color harmony that they might better understand how to improve their future products. These men take the same course as is offered to hundreds of children between the ages of ten and fifteen years.

The present season sees the inauguration of a regular Monday evening series of lectures and analytical musical lectures; Wednesday lecture-recitals for students; art lectures for students; lectures in schools and loans of paintings and photographs to libraries and schools.

Among the important acquisitions of the year is the gift of the Barber Collection of American Glass, consisting of 460 pieces, which was purchased by President Edward D. Libbey and presented to the Museum. The collection is installed in the East Gallery on the lower floor and tells in a beautiful and interesting manner the early history of American glass making. The collection is rich in examples of Stiegel glass which is now being eagerly sought by connoisseurs and museums. The collection was brought together by the late eminent authority, Edwin Atlee Barber, of Philadelphia.

Among the other important acquisitions is a splendid portrait by Thomas Sully, the gift of Florence Scott Libbey for installation in the Maurice A. Scott Gallery. It is a portrait of Mrs. Burnett, of Philadelphia, a charming subject executed in a masterly manner. Other acquisitions by gift or purchase include some thirty fine bindings, five paintings, many good etchings and numerous less important objects of art.

The educational work of the Cleveland Museum of Art continues to meet with most gratifying results and some departments are over-taxing their accommodations. The weekly lectures, which include four distinct courses, are attracting audiences that frequently exceed the capacity of the auditorium. The Saturday afternoon talks and entertainments for children are so well patronized by the little folks that it has been found necessary on several occasions to repeat the program.

Five to eight classes of public school pupils come to the Museum each day, those in the seventh and eighth grades coming on regular assignment, while the other grades come by special appointment. The children evince an intense interest in these visits and many return to look through the galleries and to sketch from objects on exhibition.

In the Children's Museum, where special exhibits are arranged and free drawing materials provided, there is always a crowd of youngsters, whose serious interest in sketching is a constant source of surprise to older visitors.

A valuable addition is being made to this department in the form of a group of models executed by Mr. and Mrs. Gerald H. Thayer. These illustrate nature's system of protective coloration and show fowl, birds, butterflies, moths and reptiles in their native habitat in such a way as to demonstrate the manner in which light and shade, color, pattern and tone tend to decrease the visibility of these wild creatures.

A collection of 18th century English furniture, tapestries, porcelains, etc., was exhibited during the month of February, and the fine collection of string musical instruments given the Museum in memory of Charles G. King, Jr., has been a center of attraction to Museum visitors.

A collection of paintings by American artists was on exhibition during March and the collection of Benson's etchings gave place to a memorial exhibition of etchings by Otto H. Pacher. I. T. F.

The Pennsylvania School of Industrial Art, of ART IN PHILA-DELPHIA which Huger Elliot is now principal, is an up-to-date, wide-awake organization. During February it held at the Museum an exhibition of European Furniture of the Seventeenth and Eighteenth Centuries, loaned by certain Philadelphia manufacturers and merchants. The exhibition was arranged chronologically and beside each piece was a printed statement giving the artistic relationship of the piece with those that came before and those that came after. Cuts of costumes of the period were also shown that the general public might realize the relationship as far as it went, between costume and furniture.

In March this was replaced by an exhibition of Enfield Pottery—huge pots, fine glazed ornamental pieces, tiles, busts, etc. One case showed the progressive stages of the work, and on two afternoons in the week there were demonstrations on the wheel.

To celebrate the landing of the Pilgrims a loan Exhibition of Furniture and Silver dating far back into the history of the city, was held in the Museum. As evidence of the interest taken by the people, as well as the students, the number of visitors on the first Sunday this exhibition was open was 8,752. During the three weeks it was visited by 46,756 people.

An interesting series of lectures is being given in the Assembly Hall of the school. March 2, A Talk on Pottery, by Mr. Charles Thomas Scott; March 9, Old American Silver, by Dr. Samuel W. Woodhouse; March 16, Fifteen Chairs, by Mr. Edward Warwick; March 23, The History and Making of Leaded Glass Windows, by Mr. J. Frank Copeland; March 30, Art from the Loom, by Mr. Richard S. Cox; and April 6, Modern American Illustration, by Mr. Thornton Oakley.

Mr. Langdon Warner, Director of the Museum, gave in February a series of illustrated lectures on "The Approach to Chinese Art."

We are in the midst of NEWS LETTER our season of winter lectures. FROM ROME Professor Fiske's course of six lectures on "Roman Religion" has just terminated. Professor Munoz, Director of the Government Monuments and Excavations of the Province of Rome, has taken us to the same three churches at which he lectured for us last year—namely: Santa Sabina, SS. Quattro Coronati and SS. Nereo ed Achileo. Rev. Walter Bowrie, Rector of the American Church in Rome and a former Fellow in Christian Archaeology at the American Academy, is giving a series of talks to the men on Sunday evenings upon the "Comparison of the Different Religions of the World."

The Academy, as a whole, is preparing for its trip to Greece. The scheme is roughly as follows: Professor Van Buren is to give a series of lectures on Greek coins; Mrs. Stevens is giving a number of the party lessons in the pronunciation of modern Greek; and I am planning to lecture on Greek Architecture. Then comes the trip to Pompeii where we hope that Professor Kelsey will lecture to us. From Pompeii the party, probably numbering about fifteen, goes to Greece. We have arranged for the automobile owned by the School at Athens to take our party to the various points of interest. Professor Van Buren is to lecture at the sites, and Professor Magoffin is to manage all financial questions.

It will interest you to know that there are rumors that Yugoslavia is to have an Academy of Arts just outside the Porta San Pancrazio. This new Academy with those of Russia, England, Spain and America will transform the Gianicolo into a Roman Parnassus!

I am delighted to know that the painter, Mr. Fairbanks, has been appointed as Annual Professor in the School of Fine Arts for this year. He will be a great addition to our colony.

The chief work in the School of Fine Arts is the Collaborative Problem, which has turned out an extremely attractive undertaking for the men.

Landscape Architect Lawson has tak-

en, during his stay in Italy, over seven hundred photographs. I am keeping a set of his photographs on file at the Academy, and sending another set to the American Society of Landscape Architects. These photographs probably form the most complete set of photographs in existence of Italian villas.

Mr. Wilkins has been as busy as a bee shipping the work of last year's students to New York for the League Exhibition. The material is abundant and of high quality, and should do credit to the Academy.

The Affiliated Students in the School of Fine Arts have been particularly active. O'Connor, a finalist in last year's Architectural Competition for the prize of Rome, has appeared and we have him in residence. Likewise Knowlton, a Fellow of the Harvard Architectural School, has arrived and is in residence. Also Rubin, a Fellowship man in Architecture from the University of Pennsylvania, is at work with us. Wilson, Rosenberg, Blouke, Sternfeld, Blackall, Holden, Skinner, Alexander and Orr, architects who have been with us a considerable time, have produced drawings of excellent workmanship.

We are all delighted to hear of the anonymous Christmas gift of \$50,000 which Mr. Boring announced at the annual meeting.

Mrs. Warner Leeds has presented the Academy with about three dozen beautiful reproductions of Minoan art objects. These are now displayed in our Museum where they make an excellent showing.

Mr. Besnard, the Director of the French Academy, has resigned, I am sorry to report. He had made many friends in Rome, in addition to being the best known painter in France. We understand the reason is that he has a number of big commissions to undertake for France and that he cannot get the necessary French assistants to come to Rome to help him on these big undertakings.

GORHAM P. STEVENS,

Rome, February 1, 1921.

Director.

LONDON NOTES

An event of considerable interest in the art world here has been the acquisition for the nation of the grand painting by Peter Brueghel of the "Adoration of the Magi." When this masterpiece of the Master came recently into the market a strong appeal was made by the National Arts Collections Fund to acquire it for our National Gallery, the price asked—by no means a heavy one—being £15,000: of this sum the Trustees of the National Gallery were prepared to find the half, and that excellent and useful institution, the National Collections Fund, subscribed £1000 from its own funds, and found another £3000 from its members. There remained £3500 to be accounted for, and there is little doubt to my mind, even under conditions in this country presented by existing taxation, that the public would eventually have found the money: but at this juncture Mr. Arthur Serena came forward, and very generously contributed the whole of the balance required for the purchase. Mr. Serena, as my readers may be aware, is the founder of Chairs for the study of Italian literature at Oxford, Cambridge, Manchester and Birmingham Universities, as well as of the annual gold medal for studies in Italian at the British Academy; we owe indeed, a very great debt in our cultured life to the wisely bestowed and generous assistance of this citizen.

Before its actual acquisition Brueghel's great work was on exhibition in our National Gallery, and there was quite a small crowd round the painting when I saw it a week ago. The work is a masterpiece of the Flemish Master, of vigorous design, rich warm color and wonderful characterization. Among the detailed figures may be noticed the Negro Magus, in his long robe of soft, warm white, with red high boots (which seem a little disconnected with his legs, a detail which very much distressed a lady standing near me) and the kneeling Magus in his robe of rose color, whose sleeves, trimmed with ermine, are so long that he has taken his arm out of one sleeve to present his gift, and tucked the

other out of the way in his belt. The gift being presented by the colored Magus, who is of course very properly introduced, as belonging to the legend, is an incense bearer of very exquisite design; and apart from this last character, who is an exotic, the figures here are one and all obviously Flemish peasants, copied faithfully from life. This applies even to the Virgin and Child Jesus, but most markedly of all to that wonderful crowd of guards or spectators who are grouped behind the central figures, in sympathetic wonder at the scene. Just across the room was the fine painting by Mabuse of precisely the same subject; and a comparison was as obvious as it was interesting. Brueghel's treatment, with its rich, warm glow of color and absorbed figures is more crowded, more emotional: in that of Mabuse each beautiful figure stands by and lives for itself.

Before leaving this subject I may well be spared a word or two on the splendid and invaluable work which has been done for our art by the Society which calls itself the National Arts Collections Fund. Mr. Robert Witt, the Vice-Chairman of the Society, in a letter this week, has pointed out very truly that "we have no Ministry of Fine Arts, no Government Department directly responsible for the interests of art, nor are these the days (apart from the merits of the question) to advocate the addition of yet another Ministry." In some ways we may regret this, when, for instance, we look at the magnificent work which has been done for Italy in recent years by such a competent and energetic Director of Fine Arts as Comm. Corrado Ricci. But we must agree with his conclusion when he adds that "failing such, this Society may perhaps claim to fill the humbler office of a clearing house between the public and its treasures—a clearing house in which offers, ideas and suggestions will be welcomed." •

Paintings by A. H. Knighton Hammond, showing scenes in the Dow Chemical Company's plant, were shown lately at the Cleveland Museum.

ITEMS

Mr. Gorham Phillips Stevens, Director of the American Academy in Rome, was made a Knight Commander of the Crown of Italy by the King of Italy, on February 14th, in recognition of the work he did in that country during the World War.

Two notable exhibitions of Pictorial Photography have been held since the opening of the year. An International Exhibition under the auspices of the Camera Pictorialists of Los Angeles, in the Museum, Exposition Park, Los Angeles, and a National Exhibition under the direction of the Buffalo Camera Club, at the Albright Art Gallery, Buffalo. Two exhibitions of Pictorial Photography are also being circulated by the American Federation of Arts.

The Sixth Annual Exhibition of work by artists of the Pacific Northwest was held from February 1st to March 5th, in Seattle, under the auspices of the Seattle Fine Arts Society. There were 385 entries for this exhibition from which 185 were selected. These comprised paintings, works in sculpture and miniatures. To the Eastern exhibition goer the majority of the exhibitors' names were entirely unknown. This gives evidence of art development which may bring forth progressive results.

The trustees of the Art Institute of Chicago have conferred on the members of the Milwaukee Art Institute the privilege, on presentation of the Milwaukee Art Institute membership card, of free admission to all exhibitions and lectures, etc., given in the Art Institute of Chicago. The board of trustees of the Milwaukee Art Institute has voted to reciprocate so far as possible in the friendly action taken, and the same privileges of the resident membership in Milwaukee were extended to Chicago Art Institute members.

More requests have been received for the Federation's lectures this season than ever before. Over one hundred engagements have been made.